## Verbunkos

***Verbunkos*** is a Hungarian music and dance genre of considerable importance to the development of music in Hungary and elsewhere in Europe in the nineteenth century. It first emerged as a genre in its own right in the last third of the eighteenth century, particularly aft er 1790, and began to flourish in the early nineteenth century, becoming widespread by the mid-1820s to 1830s. In the process it acquired the status of a Hungarian national symbol. From this time verbunkos also began to infi ltrate Hungarian composed music, eventually exerting a fundamental infl uence (for example, on the music of Ferenc Liszt, Ferenc Erkel and Mihály Mosonyi, among others).

The origins of the genre lie in verbunk, the dance and accompanying music of young serfs recruited for the army during the eighteenth century. Through its typical performing ensemble, the Roma/Gypsy band, which rose to importance in Hungarian music history in parallel with the birth of the verbunk, verbunkos directly influenced the folk music of the neighboring Slovakian and Romanian peoples, as well as having a more indirect impact on the folk music of other neighboring peoples.

The period from the 1820s until the mid-nineteenth century witnessed the consolidation of specific national dance types (primarily the *csárdás*) and their diff usion across a range of social strata. Th e same period also saw the strong growth of the *magyarnóta* (the popular art song), which had spread fi rst of all through oral tradition and emerged in this period in parallel with *verbunkos*, developing partly alongside with the latter before going its own way.

Partly for political reasons (separation from Austria and partly owing to the ideas about folk culture that were part of the Enlightenment, from the moment of its birth the *verbunkos* was believed to be an ancient Hungarian dance and song, and this enabled it to contribute to the promotion of a national style that the Magyars began consciously to cultivate as part of their eff ort to free themselves from Austrian rule. *Verbunkos* made an impact abroad almost from the moment of its emergence (for example, on the music of Dittersdorf, Caudella, Hummel, Haydn, Mozart, Beethoven, Weber, Schubert, and among the composers of more popular genres, such as Lanner, Johann Strauss the Elder and the Younger).

The elements making up this infl uence ranged from the use of Hungarianisms with labels such as ‘all’ ongarese, ‘all’ungherese,’ ‘alla turca,’ ‘zingara,’ ‘zingarese’ and so on (implying the use of melodic schemes, rhythms, rhapsodic performance and other performing mannerisms deemed typical of Hungarian music which at that time was played mostly by Roma musicians, hence ‘zingara’) to the involvement of the solo violin as the leading instrument of a performing ensemble. The tendency among foreign composers to use allegedly Hungarian tunes or stylistic elements continued into the later decades of the nineteenth century (for example, in the music of Berlioz, Willmers, Brahms and Sarasate) and even into the twentieth.

## Historical Outline

During the period of the Austrian domination of Hungary, it became customary after 1715 (when a permanent militia was formed [Schneider 2006, 17]) for the recruiting of Hungarian conscripts for the regiments of the imperial army to occur at taverns where drinking and dancing took place. Military recruitment and music had a long historical connection, and this was enhanced aft er the French Revolution. Around that time (the late eighteenth century) a new, highly unpopular form of recruitment emerged under Austrian rule, in which young men were

pressganged and sent for military service lasting many years. To counterbalance the reality that awaited them, an alluring vision of the soldier's life was presented, with much wine and lively, attractive dance music. When the men carelessly joined the dance, they as good as joined the army, and for many years there was no way back to the civilian life.

The Hungarian words '*verbunk*' (noun) and '*verbuvál*' (verb) derive in this context from the German word '*Werbung*,' meaning 'recruitment,' which was used in parallel with, or in place of, the corresponding Hungarian terms '*toborzás*' and '*toboroz*.' The accounts of dances during a recruiting event describe a typical men's dance to old Hungarian dance tunes. The music accompanying the dance developed out of old dance tunes and was designated for some time by old Hungarian dance names ('Lassú' [slow], 'Magyar' [Hungarian], 'Régi magyar nóta' [old Hungarian Tune]), as well as by names used in published sheet music such as as 'Saltus Hungaricus,' 'Hongroise,' 'Dances Hongroises,' 'Ungarische Tänze' and so on. Over the decades a new genre was created, first of all connected to the recruitment dance but gradually becoming independent of it. The initial social background to the style was a relatively thin layer, that of the emerging middle class.

The first written examples of *verbunkos* tunes are found in manuscripts around 1729–30 (Kodály 1952). The first foreign sources registering the new fashionable Hungarian music ('Ausgesuchte Ungarische Nationaltänze,' 'Originelle Ungarische Nationaltänze'; see Papp 1986b) do not use the word verbunkos but allude to the Magyars by means of the word 'national.' Though *verbunkos* appeared in parallel with *verbunk*, the former became prevalent in the late eighteenth century to designate the stylization of the music accompanying the dance. The unifying name *verbunk* (less frequently *verbunkos*) replaced the designations of old instrumental dance music towards the end of the fi rst great period of *verbunkos* music (in the early 1800s). The name *verbunkos* began to prevail when the music was separated from military recruitment and went on to develop as an independent musical genre; the change in the musical style also indicates the stylization of the genre in its name (Hungarian *verbunkos*, lit. 'like *verbunk*').

*Verbunk* survived as a virtuosic men's dance in the folk tradition. From the start both Hungarian performers and non-native performers who were living in Hungary and who wished to integrate, including Gypsy musicians, embraced the new musical style as a promoter of the national ideal. A number of foreignborn or German-speaking Hungarian composers from diverse cultural backgrounds and intent on Magyarization were among the first verbunkos composers (József Bengráf – his Ballet Hongrois of 1784 is the first known Hungarian composition in a verbunkos style to be printed in Hungary), the Austrian Ferdiná nd Kauer, the German Károly Angyal Winkler and the Hungarian-Germans Ferenc Rigler, Ádám Berner, Ferenc Tost, Józ sef Kossovits, Györ gy Arnold (1781–1848). They composed mainly for the fashionable keyboard instruments of their age (fortepiano, clavier) and published them under titles such as Dances Hongroises, Ungarische Tänze, Magyar tánc (Hungarian Dance), first of all in Pozsony (which became Bratislava aft er World War I).

The four prominent masters at the turn of the nineteenth century were the nobleman János Lavotta (violinist, composer and music teacher, 1764–1820), the great Gypsy violinist of the period János Bihari (1764–1827) and the Czechs Antal Csermák (violinist, music teacher, 1774–1822) and Ignác Ruzitska (music director of the cathedral of the town Veszprém 1777–1833). Contemporaries held these musicians in high esteem not only as composers but (with the exception of Ruzitska) also as virtuoso public performers.

*Collections of verbunkos dance tunes* first began to appear in the early 1820s, with the publication in 1823 of the first part of *Magyar nótá k Veszprém Vármegyéből* (Hungarian Tunes from Veszprém County); published over nine years and edited by Ignác Ruzitska, the collection eventually stretched to 15 fascicles and contained over 130 pieces in arrangements for piano.

Others involved in publishing collections included Gábor Rothkrepf (from 1837: Mátray, Pannónia [1826], Hunnia [1827] and Flóra [1829]), István Ruzitska, and Ágoston Mohaupt.

Around 1830, following the death of the fi rst three prominent composer-performers of verbunkos (Lavotta, Bihari and Csermák), there was a change in the style. From the 1830s the best known was the Jewish composer Márk Rosenthal, who wrote the first körmagyar (Hungarian round dance), under his Magyarized name Márk Rózsavölgyi. The kör agyar – a round dance for couples – was published in 1842 and quickly became popular. Between the 1830s and the 1860s the characteristics of the style became sufficiently established to enable them to become constituents of a common idiom, and these also strongly infl uenced the folk music of the neighboring nations. Both Slovakia and Romania borrowed the dance, together with the name (Slovakian *verbunk, verbunkos*; Romanian *bârbunk*), in a similar way to that in which the *csárdás*, the new Hungarian dance that evolved by the 1840s, was borrowed by Croatia and its performing ensemble was also adopted. These identifiable stylistic markers were used in piano and chamber music compositions, in stage music (the *verbunkos style* played an important role in the emergence of the Hungarian opera from József Ruzitska to Ferenc Erkel) and in symphonic compositions (e.g., Liszt, Erkel, Mosonyi). Song composers (such as G. Szénffy, B. Egressy, K. Simonffy and László Zimay) shifted the idiom towards popular art music – later called *magyarnóta*.

From the 1860s the processes of national romanticism drew on *verbunkos music* as 'ancient' national music, with repercussions on the further development of *verbunkos* itself. Although grand music was also composed in this style, *verbunkos* – or more precisely, the innumerable 'Romances' and 'Fantasias' written under its influence – played an increasing role in entertainment from the mid-nineteenth century (representatives of this style are Imre Székely, Ferenc Doppler, Ede Reményi and Jenő Hubay). In the cities (in restaurants and cafés) and holiday resorts and during grape gathering playing this kind of music became prevalent, together with *magyarnóta*. In spas it shared popularity with socalled salon music, whose prominent Hungarian representative was Béla Kéler 1820–82, who also composed in the entertainment music idiom of the time (e.g. Lustspiel, Ouverture comique). At the start of the twentieth century, in the field of commercial music, recordings were made with noted Gypsy bandleaders (Imre Magyari Sr. in Debrecen, Bél a Radics in Budapest, etc.) and their orchestras, while the young Béla Bartók – among others – composed in a verbunkos style (Kossuth Symphony, 1903). Bartók later also used the musical pattern of verbunkos in, for example, Contrasts, a 1938 trio for clarinet, violin and piano. In this piece, not only does the overall form coincide with that of the *verbunkos* but the titles of the first and third movements directly allude to it: 1. Verbunkos, 3. Sebes (Rapid). (Sebes designates a fast, fresh movement but is only used in peasant dialectal speech.)

**Performance**

In the early period, conscripted peasants and sons of the town's burghers, with their diverse musical cultures and tastes, had to find common ground in music with the officers of noble birth. A good starting point was the old instrumental military tradition and dance culture (including the *hajdútánc*, which is called *ungaresca*, Heyduck dance and Haiduck dance in foreign sources of the sixteenth and seventeenth centuries), as well as the tunes of more recent kuruc poetry (kuruc is the name given to national participants during the Rákóczi anti-Habsburg war of independence 1703–11). This stock of music and dance was not based on military ordinances prescribing the music to be used in the camp, but belonged to spontaneous merrymaking. As the army had no official band at that time (the military band in the contemporary sense evolved by the late nineteenth century), local musicians were engaged for recruitment. In the seventeenth century there were few Gypsy musicians; by the mid-eighteenth

century their number had risen considerably and they had become assimilated enough to have some knowledge of Hungarian instrumental entertainment music. Recruiting increased their number, with the first attempts to settle the hitherto migrant Roma being made around that time. Besides, by playing music they could redeem their unpaid taxes. Music making as a career started its meteoric rise among the Roma around the mid-century and soon they became representative practitioners of *verbunkos*.

From the eighteenth century the names of Mihály Barna (about 1730–40) and Panna Czinka (d. 1772) are outstanding. The band of Panna Czinka had two violins (a first and a so-called 'kontra' – one Fiddler accompanist), a bass and a cymbalo (Hung. *cimbalom*). By 1790 the number and role of Gypsy musicians had increased to such an extent that they were the sole musicians in nearly all official protocol events. Their broad and vigorous diffusion at this point and in the early nineteenth century was largely due to the changing tastes of the nobility: they felt the customary opera performances and the chamber music programs played by their – mostly foreign – residential musicians were outdated (as is well known, such a court musician was Joseph Haydn for the Princes Esterházy family in Kismarton – today's Eisenstadt, Austria), and began to replace them with Hungarian Gypsy bands.

In Europe more widely, vocal and instrumental music underwent a gradual transformation in the eighteenth century, also entailing changes in the instrumental ensemble. After the decline of the centuries-old tradition based on the bordun instruments (such as bagpipe, hurdy-gurdy, and to some extent zither), the new ensemble included the violin for the melody and the cimbalom and double bass (freely combined with other instruments, which in the early period included brass instruments such as the trumpet). These instruments, in particular the four chordophones (violin, second violin or a viola, bass and cimbalom) were to be the basic instrumentarium of the Gypsy bands. From the early nineteenth century a new instrument was introduced: the clarinet. The '*prímás*' – the leader of the band – played the melody, the others the accompaniment. Sometimes the *prímás* had a solo as well as the cymbalom and the clarinet.

A large Roma band had six to 12 members with pairs of stringed instruments. In the twenty-first century big bands are rare, most having three to six members. The classical Gypsy bands are as follows: three members – violin, 'kontra' (violin as accompaniment instrument) or viola, double bass; four members – two violins, 'kontra'/viola, double bass; five members – two violins 'kontra'/viola, double bass, cimbalom; six members – two violins, 'kontra'/and/ or viola, double bass, cimbalom, clarinet. The Gypsy musicians were the main performers, and sometimes the composers too, of the richly colored verbunkos tunes abounding in virtuosic elements (e.g., János Bihari's Hatvágás verbunk [Six-Beat Verbunk]). At the beginning the Gypsy only entertained the rural nobility and it was only very slowly, at dates varying region by region, that they came to replace peasant musicians in villages too, a process completed on the whole by the early twentieth century. By the middle of the nineteenth century the number of Gypsy bands had increased enormously. Even small-town restaurants had their bands and the bands began touring, not only in the country but abroad – at first in Europe and soon also in the United States. The first band played in Paris in 1829, the next, the band of the nobleman Károly Dobozy from the town of Debrecen, was touring Europe in the 1840s, visiting Paris and several German and Belgian towns. The tours of the United States began aft er 1867. Many bands played at different world fairs, in Boston, Philadelphia, Chicago and so on. Miska Farkas, the grandson of János Bihari from the town Győr, went to the United States aft er an Italian tour in the late 1860s. József Farkas, Miska's brother, who toured Europe with his band in 1839, in 1875 was invited together with Miska Farkas to New York, where they stayed for six months. Kálmán Balázs, also from Debrecen, the son-in-law of the renowned musician Károly Boka, had several tours with his father-in-law (Russia, Cairo, Paris World Fair) before being invited

to America in 1885–6, where he toured 40 states, scoring great success everywhere with Hungarian music.

## The Verbunkos Style

Some of the earliest contributions to the work of investigating the components of the verbunkos style were made by Béla Bartók and Zoltán Kodály in the field of traditional music. Besides studying the living tradition, Kodály also carried out research in libraries in the 1920s. In the second half of the twentieth century scholarly work on verbunkos began to build on these foundations. Bartók was the first to note that the augmentation of quavers to crotchets had already begun in the eighteenth century and that this led to the dignified dotted rhythm of verbunkos and the 16-bar two-part song form typical of both verbunk and verbunkos (1924). Bartók also traced the origin of verbunkos to a combination of the so-called 'swineherd' melodies (kanásztánc dallamok) with that of the Rákóczi melody-type.

Typical of verbunkos are also the four-bar phrases in 2/4 time 'which frequently betray the influence of the characteristic style of the swineherd song' (Schneider 2006, 17, 20). In terms of form, two types exist: one consists of a slow section (lassú) of two parts followed by a swift – friss – section, called *Figura* in the early times; the other consists of slow, medium-fast and fast. The slow and medium-fast parts are strongly rhythmic with dotted and sharply dotted 4/4 rhythms (if the slow part is not in tempo rubato). In Aeolian tunes there are many augmented and diminished steps. The swift sections are often in the major tonality. All this was often complemented by the use of elements of the classical style and colorings with a Turkish, Balkanish and in general oriental flavor (e.g., augmented seconds). Other notable characteristics of the slow sections include: freely shaped rhapsodic elements; free, flexible tempi; rich coloration and ornamentation; and long trills. The swift parts have vivid, virtuosic motifs. The end of the piece often has a special cadence-pattern called 'bokázó ' ('clicking of heels') which refers to the dance moves performed to the music.

## Conclusion

The history of *verbunk* and the new musical style that emerged from it, *verbunkos*, together with that of the csárdás, was closely interlaced with the Hungarian national reformist movement and became part of Hungarian romanticism. Alongside the czardas and the Rákóczi march it also became an emblem of Hungarian national identity. An alloy of folk and art music, *verbunkos* infl uenced the contemporary stage, literature, composed music and peasant culture. It played a significant role – reviving its original function – in recruiting soldiers during the war of independence of 1848-9. Folk tradition has preserved several dignified elements and tunes of the verbunkos dance in different areas and in a variety of forms. Its emergence fitted into the major stylistic changes that took place in Europe in diverse ways aff ecting the arsenal of instruments, instrumental and vocal music, folk culture in the strict sense and the culture of the higher social strata.

## Bibliography

Ábrányi, Kornél. 1900. *A magyar zene a 19-ik században* [Hungarian Music in the Nineteenth Century]. Budapest: Pallas.

Albert, Jenő. 1993. 'Adatok a háromszéki cigányokról és költészetükről.' [Data on the Gypsies of Háromszék and Their Poetry]- In *Cigány néprajzi tanulmányok I. Cigány népi kultúra a Kárpát-medencében a 18-19. században*, [Roma Ethnographic Studies I. Roma Folk Culture in

the Carpathian Basin in the Eighteenth to Nineteenth Centuries], eds. G. Barna and Zs. Bódi, Salgótarján: Mikszáth Kiadó, 151-173.

Balázs, Éva H. 1 987. *Bécs és Pest a régi századvégen 1765–1800* [Vienna and Pest at the End of the Eighteenth Century]. Budapest: Magvető Kiadó.

Barczy, Zoltán and Karch, Pál. 1985. *'Hangászok, hangszerek, hangjegyek. Trombita- és dobjelek az osztrák-magyar hadseregben és haditengerészetnél (1629-1918).*' [Musicians, instruments, notes. Trumpet and drum marks in the Austrian-Hungarian army and navy] In Műhelytanulmányok a magyar zenetörténethez 6. [Workshop studies in Hungarian music history] Budapest: MTA Zenetudományi Intézet.

Bartalus, István. 1869. *Magyar Orpheus: Vegyes tartalmú zenegyűjtemény XVIII-XIX. század.* [Hungarian Orpheus. A Miscellaneous Music Collection, 18-19th Centuries] Pest: Rózsavölgyi és Társa.

Bartók, Béla. 1931. (1966). 'Cigányzene? Magyar zene? (Magyar népdalok a német zeneműpiacon)'. [Gypsy music? Hungarian music? (Hungarian folksongs in the German music market)] In *Bartók Összegyűjtött Írásai I.*, [Collected Writings of Bartók], ed. A. Szőllőssy, 1966., Budapest: Zeneműkiadó, 43., 623-640.

Bartók, Béla. 1936. Liszt problémák. [Problems of Liszt] In *Bartók Összegyűjtött Írásai I.*, [Collected Writings of Bartók] ed. Szőllőssy, A. 1966., Budapest: Zeneműkiadó, 55. 697-706.

Baumann, Max Peter, Lenz, Patrizia, and Tari, Lujza. 2000. 'Bibliographie zur Musik der Roma und Sinti' [Bibliography on Roma and Sinti Music]. In *Music, Language and Literature of the Roma and Sinti*, ed. Max Peter Baumann. Intercultural Music Studies 11: 491–528.

Benedek, Zoltán. 2002. 'Jeles prímások, nótaszerzők Nagykárolyban.' [Noted Bandleaders and Nóta Composers in Nagykároly]. In *Cigány néprajzi tanulmányok II. Tanulmányok a magyarországi cigányzenéről,* [Roma Ethnographic Studies II. Studies on Hungarian Gypsy Music], ed. Zs. Bódi, Budapest: Magyar Néprajzi Társaság, 39-42.

Blažekovic, Zdravko. 2003. 'György (Đuro) Arnold (1781-1848).' In *Studia Musicologica Academiae Scientiarum Hungaricae* Budapest: Akadémiai Kiadó, 44: 1-2, 69-89.

Bónis, Ferenc. 1953. 'Magyar táncgyűjtemény az 1820-as évekből' [A Hungarian Dance Collection from the 1820s]. *Zenetudományi tanulmányok* I [Studies in Musicology], eds. B. S zabolcsi and D. Bartha. Budapest: Akadémiai Kiadó, 697–732.

Bónis, Ferenc. 1964. 'Die ungarische Tänze der Handschrift von Appony (Oponice)' [Th e Hungarian Dances in the Manuscript of Appony]. *Studia Musicologica Academiae Scientiarum Hungaricae* 6 (1–2): 3–23.

Bónis, Ferenc. 1997. 'Történelmi jelképek a magyar zenében a nemzeti romantika korától Kodályig' [Historical Symbols in Hungarian Music from the Age of National Romanticism to Kodály]. *Magyar zenetörténeti tanulmányok: Kodály emlékkönyv* [Studies in Hungarian Music History: Memorial Kodály Volume], ed. F. Bónis. Budapest: Zeneműkiadó, 10–27.

Brassai, Sámuel. 1873. 'Magyar vagy cigányzene?' [Hungarian or Gypsy Music?]. *Kolozsvári magyar muzsikusok emlékvilága: Szemelvények a XIX. század zenei írásaiból* [Memories of

Hungarian Musicians of Kolozsv á r: Selected Musical Writings of the Nineteenth Century], ed. I. Lakatos. Bukarest: Kriterion, 114–37.

Brodszky, Ferenc: 1940. 'A Veszprémvármegyei Zenetársaság: 1823-1833.' [The Music Society of Veszprém County] *Dunántúli Szemle I-VI., Vasi Szemle. VII. 7-8.,* 397-416.

Dobszay, László. 1984. Magyar zenetörténet [Hungarian Music History]. Budapest: Zeneműkiadó.

Domokos, Mária. 1975. 'Die Tänze der Barkóczy Handschrift (18. Jh.).' [Th e Dances in the Barkoczy Manuscript (Eighteenth Century)]. *Studia Musicologica Academiae Scientiarum* 17: 215–45.

Domokos, Mária. 1980. 'Th e Genealogy of the Rákóczi Song.' *Studia Musicologica Academiae Scientiarum Hungaricae* 22 (1–4): 69–86.

Domokos, Mária. 1982. 'Ungarische Verbunkos Melodie im Gitarrenquartett von SchubertMatiegka' [Hungarian Verbunkos Melody in the Guitar Quartet by Schubert-Matiegka]. *Studia Musicologica Academiae Scientiarum Hungaricae* 24: 99–112.

Domokos, Mária. 1985. 'Kiegészítések a verbunkos zene és tánc bécsi adataihoz' [Addenda to the Viennese Data on Verbunkos Music and Dance]. *Zenetudományi dolgozatok* [Studies in Musicology]. Budapest: MTA Zenetudomá nyi Intézet, 95–111.

Domokos, Mária. 1994. 'Ungarische Tänze auf dem Landtag 1764' [Hungarian Dances in the 1764 Parliament]. *Acta Ethnographica Hungarica* 39 (1– 2): 157–80.

Domokos, Mária. 1999. *Lavotta János*. in Magyar zeneszerzők 6 [Hungarian Composers 6], ed. M. Berlász. Budapest: Mágus Kiadó.

Domokos, Mária. 2004. 'Lavotta János Homoródi nótája' [János Lavotta's Homoródi Nóta]. *Az Idő rostájában: Tanulmányok Vargyas Lajos 90. születésnapjára*. I [In the Sieve of Time: Studies for the 90th Birthday of Lajos Vargyas], eds. M. Domokos and É. Mikos. Budapest: L'Harmattan, 415–31.

Domokos, Pál Péter. 1964. 'Beziehung der Musik des 18 Jahrhunderts in Ungarn zur ungarischen Volksmusik von heute' [Eighteenth-Century Music in Hungary and Its Relationship with Today's Folk Music]. *Studia Musicologica Academiae Scientiarum Hungaricae* 6 (1–2): 25–37.

Domokos, Pál Péter. 1978. *Hangszeres magyar tánczene a XVIII. században* [Hungarian Instrumental Dance Music in the Eighteenth Century]. Budapest: Akadémiai Kiadó.

Domokos, Pál Péter. 1981. 'Der Moriskentanz in Europa und in der ungarischen Tradition' [The Moorish Dance in Europe and in the Hungarian Tradition]. *Studia Musicologica Academiae Scientiarum Hungaricae* 23: 229–311.

Dombóvári, János. 1994. *Pusztafedémestől Tállyáig: Monográfia Lavotta Jánosról* [From Pusztafedémestol to Tállya: Monograph on János Lavotta]. Miskolc: Szent Maximilian Lap- és Könyvkiadó.

Dömötör, Sándor. 1934. ‘Mióta muzsikusok Magyarországon a cigán ok?’ [How Long Have Gypsies Been Musicians in Hungary?]. *Ethnographia* 45 (3–4): 156–78.

Eckhardt, Mária. 1981. ‘Csermák művek egy varsói kéziratban’ [Csermá k Works in a Manuscript in Warsaw]. *Zenetudományi dolgozatok*: 77–99.

Esze, Tamás. 1955. ‘Zenetörténeti adataink II. Rákóczi Ferenc szabadságharcának idejéből (1703–1712)’ [Music Historical Data from the Time of Ferenc Rákóczi II’s War of Independence (1703–12)]. *Zenetudományi tanulmányok* IV. A magyar zenetörténetéből [Studies in Musicology IV. On the History of Hungarian Music], eds. B. Szabolcsi and D. Bartha. Budapest: Akadémiai Kiadó, 51–97.

Felletár, Béla. 2 002. ‘Makói prímások és cigánydinasztiá k’ [Bandleaders and Gypsy Dynasties in Makó]. *Cigány néprajzi tanulmányok II. Tanulmányok a magyarországi cigányzenéről* [Roma Ethnographic Studies II. Studies on Gypsy Music in Hungary], ed. Zs. Bódi. Budapest: Magyar Néprajzi Társaság, 11–38.

Frigyesi, Judit. 1998. *Béla Bartók and Turn-of-the Century Budapest*. Berkeley: University of California Press, 55–60.

Fügedi, János, and Takács, András. 2005. *A Bertóké és társai: Jóka falu hagyományos táncai* [Bertók’s Dance and the Like: Traditional Dances in the Village of Jóka]. in Gyurcsó István Alapítvány könyvek 34 [Books of the Gyurcsó Istvá n Foundation]. Csemadok Területi Választmánya Dunaszerdahely, MTA ZTI Budapest.

Galavics, Géza. 1987. ‘Művészettörténet, zenetörténet, tánctörténet (Muzsikus- és táncábrázolások)’ [Art History, Music History, Dance History (Representations of Musicians and dances)]. *Ethnographia* 98 (2–4): 60–206.

Galván, Károly. 2000. ‘Honvédzenekarok felállítása 1896-ban’ [Setting up Military Bands in 1896]. *A Hadtörténeti Múzeum Értesítője* 3. (Acta Musei Militaris in Hungaria). Budapest: Hadtörténeti Intézet, 49–70.

Galván, Károly. 2002. ‘Resnitsek József é s Scholl Miklós: “hangász kari mesterek” a cs. kir. 32. gyalogezrednél’ [József Resnitsek and Miklós Scholl: Music Masters in the 32nd k.u.k. regiment]. *A Hadtörténeti Múzeum Értesítője* 5. (Acta Musei Militaris in Hungaria). Budapest: Hadtörténeti Intézet, 121–6.

Garas, Klára. 1987. *Művész és megrendelő, közönség és kritika. Változások a 18. század második felének művészeti életében* [Artist and Client, Public and Criticism. Changes in the Art Life of the Second Half of the Eighteenth Century]. in Értekezések, emlékezések [Essays, Recollections], ed. M.Tolnai. Budapest: Akadémiai Kiadó.

Gáti, István. 1802 (1987). *A’ kótából való klavirozás mestersége* [Playing the Piano from the Score]. Budán: Királyi Universitásnak Betűivel, 1802; Reprint: Budapest: Állami Könyvterjesztő Vállalat).

Grimm, Gerhard, and Zach, Krista, eds. 1995. *Die Deutschen in Ostmittel- und Südosteuropa* [Germans in Middle Eastern and South Western Europe]. München: Verlag Südostdeutsches Kulturwerk.

Gvadányi, József. 1975. *Egy falusi nótáriusnak budai utazás*a [Th e Journey to Buda of a Village Notary]. Budapest: Szépirodalmi Könyvkiadó.

Hermann, Antal. 1893. 'A czigányok megtelepítéséről' [On Settling the Gypsies]. *Ethnographia* 4 (1–3): 94–107.

Hopp, Lajos, Küllős, Imola and Voigt, Vilmos (eds). 1988. *A megváltozott hagyomány. Tanulmányok a XVIII. századról: Folklór, irodalom, művelődés a XVIII. században*. [The Changed Tradition. Studies on the Eighteenth Century: Folklore, Literature, Culture Studies on the 18th century] Budapest: Akadémiai Kiadó.

Hovánszki, Mária. 2006. '"Csokonai-dallamok" és forrásaik (II.)' [The 'Csokonai Tunes' and Their Sources]. *Magyar zene* 54 (4): 438–79.

Isoz, Kálmán. 1908. *Arnold György*. Budapest: Pesti Könyvnyomda Részvénytársaság.

Isoz, Kálmán. 1929. 'Szerelemhegyi András nemzeti melódiái' [The National Melodies of András Szerelemhegyi]. *Muzsika* 1 (3): 20–4.

Istvánffy, Tibor. 1996. 'Zur Rezeption der ungarischen (Zigeuner)-Musik bei Haydn, Mozart und Beethoven' [On the Reception of Hungarian (Gipsy) Music in Haydn, Mozart and Beethoven]. *Die Musik der Sinti und Roma Bd. 1.: Die ungarische Zigeunermusik*, ed. A. Awosusi. Heidelberg: Dokumentations- und Kulturzentrum Deutscher Sinti und Roma, 101–26.

Kakuk, Mátyás. 1992. 'Cigányok Kunszentmárton 18–19. századi anyakönyveiben' [Romas in the Eighteenth- to Nineteenth-Century Registers of Kunszentmá rton]. *Cigány néprajzi tanulmányok I. Cigány népi kultúra a Kárpát-medencében a 18-19. században.* [Roma Ethnographic Studies I. Roma Folk Culture in the Carpathian Basin in the Eighteenth to Nineteenth Centuries], eds. G. Barna and Zs. Bódi, Salgótarján: Mikszáth Kiadó, 186–96.

Kodály, Zoltán. 1952. 'Magyar táncok 1729-ből' [Hungarian Dances from 1729]. A Magyar Tudományos Akadémia I. Osztályának Közlemé yei II. Budapest: Akadémiai Kiadó, 17–22.

Kodály, Zoltán. 1977. 'Mihálovits Lukács három Magyar Nótája' [Luká cs Mihálovits' Three Hungarian Tunes]. *Visszatekintés. Összegyűjtött írások, beszédek, nyilatkozatok* II [In Retrospect: Collected Writings, Speeches, Statements], ed. F. Bónis. B udapest: Zeneműkiadó, 271–3.

Kodály, Zoltán and Gyulai, Ágost. 1952. *Arany János népdalgyűjteménye* [János Arany's Folksong Collection]. Budapest: Akadémiai Kiadó.

Kovács, János. 1895. 'A cigányok Szegeden' [Gypsies in Szeged]. *Ethnographia* 4: 280–8; 5: 388–93.

Kosáry, Domokos. 1983. *Művelődés a XVIII. századi Magyarországon* [Culture in Hungary in the Eighteenth Century]. Budapest: Akadémiai Kiadó.

Kresánek, Jozef. 1964. 'Die Sammlung von Szirmay Keczer' [The Szirmay-Keczer Collection]. *Studia Musicologica Academiae Scientiarum Hungaricae* 6 (1–2): 39–66.

Krist, Jan Miroslav and Pavlištík, Karel, eds. 1993. *Slovácký verbuňk v teorii a praxi* [Th e Slovak Verbuňk in the Theory and Praxis]. Strážnice: Ústav lidové kultury.

Lakatos, István. 1973. ‘Ruzitska Györgytől Farkas Ödönig’ [From György Ruzitska to Ödön Farkas]. Kolozsvári magyar muzsikusok emlékvilága. Bukarest: Kriterion, 5–6.

Lányi, Ágoston, Martin, György and Pesovár, Ernő. 1983. A körverbunk története, típusai és rokonsága [History, Types and Relations of the Round Verbunk]. Budapest: Zeneműkiadó.

Legány, Dezső. 1962. *A magyar zene krónikája: Zenei művelődésünk ezer éve dokumentumokban* [Chronicle of Hungarian Music: One Th ousand Years of Music Culture in Documents].

Lugossy, Emma. 1954. *39 verbunktánc* [39 Verbunk Dances]. (With Péter Morvay’s study.) Budapest: Zeneműkiadó.

*Magyar Nóták Veszprém Vármegyéből*, melyek fortepiánóra alkalmaztattak Ruzitska Ignátz által 1823–32 [Hungarian Tunes from Veszpré m County Adapted to Fortepiano by Ignátz Ruzitska]. (Reprint, ed. M. Rakos. Budapest: Nemzeti Kulturális Alap: Fáklya Club Egyesület 1994.)

Major, Ervin. 1929. ‘Adatok a verbunkos történetéhez’ [Addenda to the History of the Verbunkos]. *Muzsika* 1 (4): 52.

Major, Ervin. 1952. ‘Bihari János verbunkosainak visszhangja a XIX. századi magyar zenében’ [Echoes of János Bihari’s Verbunkos Tunes in Nineteenth Century Hungarian Music]. *Fejezetek a magyar zene történetéből. Válogatott tanulmányok* [Chapters from the History of Hungarian Music. Selected Studies], ed. F. Bónis. Magyar zenetudomány 8: 134–45.

Major, Ervin. 1953a. ‘Népdal és verbunkos’ [Folksong and Verbunkos]. Zenetudományi tanulmányok 1: 221–40.

Major, Ervin. 1953b. ‘A Rákóczi kor zenéje’ [Music of the Rákóczi Age]. *Fejezetek a magyar zene történetéből. Válogatott tanulmányok* [Chapters from the History of Hungarian Music. Selected Studies], ed. F. Bónis. Magyar zenetudomány 8: 109–24.

Markó, Miklós. 1896. *Czigányzenészek albuma*. [Album of Gypsy musicians] Budapest.

Martin, György. 1973. ‘Legényes, verbunk, lassú magyar.’ *Népi kultúra – népi társadalom VII* [Lad’s Dance, Verbunk, Slow Magyar – Folk Culture – Peasant Society]. Budapest: Akadémiai Kiadó, 251–90.

Martin, György. 1977. ‘Az új magyar táncstílus jegyei és kialakulá a’ [Characteristic Features and Development of the New Hungarian Dance Style]. *Ethnographia* 88: 31–48.

Martin, György. 1984. ‘Népi tánchagyomány és nemzeti tánctípusok kelet-Közép-Európában, a XVI–XIX. században’ [Folk Dance Tradition and National Dance Types in East-Central Europe in the Sixteenth to Nineteenth Centuries]. *Ethnographia* 95 (2): 353–61.

Mátray, Gábor. 1984. *A muzsikának közönséges története és egyéb írások* [General History of Music and Other Writings], ed. Gy. Gábry. Budapest: Magvető Kiadó.

Mayes, Catherine. 2014. „Turkish and Hungarian Gypsy Styles.” In *The Oxford Book of Topic Theory*, ed. Danuta Mirka. Oxford: Oxford University Press, 214–37.

Mona, Ilona. 1982. ‘Kéziratos “Magyar nóták” a Bartók Zeneművészeti Szakközépiskola – volt Nemzeti Zenede – Könyvtárában’ [Handwritten “Magyar nótas” in the Library of the Bartók Conservatory, Formerly the National Music School]. *Zenetudományi dolgozatok* 97–120.

Mona, Ilona. 1989. *Magyar zeneműkiadók és tevé kenységük 1774–1867* [Hungarian Music Publishers and Their Activity]. Műhelytanulmányok a magyar zenetörténethez 11 [Workshop Studies to the Hungarian Music History]. Budapest: MTA Zenetudományi Intézet.

Móži, Alexander. 1985. ‘Verbunkos: A legényfogdosás és verbuválás korának tánca a magyar és szlovák irodalmi dokumentumokban’ [Verbunkos: Th e Dance of the Age of Impressment and Recruitment in Hungarian and Slovakian Literary Documents], vols 1–2. *Magyar zene* 26 (2–3): 97– 112, 201–19.

Papp, Géza. 1976. ‘A korai verbunkos stíluselemei XVIII. századi közhasználatú zenénkben’ [Stylistic Elements of the Early Verbunkos in Nineteenth Century Hungarian Music of General Use]. *Magyar zene* 3: 227–47.

Papp, Géza. 1979. ‘A verbunkoskiadványok kronológiájához’ [To the Chronology of Verbunkos Publications]. *Magyar zene* 3: 239–59.

Papp, Géza. 1983a. ‘A verbunkos kéziratos emlékei I [Verbunkos Tunes in Manuscripts]. Az MTA Könyvtára.’ *Magyar zene* 24: 248–68.

Papp, Géza. 1983b. ‘Philipp Caudella magyar táncai’ [Philipp Caudella’s Hungarian Dances]. *Zenetudományi Írások* [Writings in Musicology]. Bukarest: Kriterion, 268–71.

Papp, Géza. 1986a. ‘A verbunkos kéziratos emlékei II Az MTA Zenetudományi Intézetének Könyvtára Major Ervin hagyatékából’ [Verbunkos Tunes in Manuscripts II: In the Estate of Ervin Major in the Library of the Institute for Musicology of the Hungarian Academy of Sciences]. *Zenetudományi dolgozatok*. Budapest: MTA Zenetudományi Intézet, 301–27.

Papp, Géza. 1986b. *H ungarian Dances 1784–1810*. in Musicalia Danubiana 7. Budapest: MTA Zenetudományi Intézet.

Papp, Géza. 1987. ‘Unbekannte “Verbunkos” – Transkriptionen von Ferenc Liszt “Ungarischer Romanzero”’ [Unknown ‘Verbunkos’ Transcriptions from Ferenc Liszt’ Ungarischer Romanzero’]. *Studia Musicologica Academiae Scientiarum Hungaricae* 29: 181–218.

Papp, Géza. 1979–90. ‘Die Quellen der “Verbunkos Musik”: Ein bibliographischer Versuch [The Sources of ‘Verbunkos-Music’: A Bibliographic Essay] I– IV. *Studia Musicologica Academiae Scientiarum Hungaricae* 21: 151–217; 24: 35–97; 26: 59–132; 32: 55–224.

Papp, Géza and Felföldi, László. 2004. ‘Magyar táncok: az ungarescától a csárdásig’ [Hungarian Dances from the Ungaresca to the Csárdás]. *Képes magyar zenetörténet* [Pictorial History of Hungarian Music], ed. J. Kárpáti. Budapest: Rózsavölgyi és Társa, 128–39.

Papp, Géza and Szabolcsi, Bence. 1985. ‘Verbunk, Verbunkos címszó’ [Lexicon Entry Verbunk, Verbunkos]. *Brockhaus-Riemann Zenei Lexikon*. III, ed. C. Dahlhaus. Hungarian version ed. A. Boronkay. Budapest: Zeneműkiadó, 591–4.

Pechotsch-Feichtinger, Ingeborg. 1997. ‘Hungarica aus dem Handschriftenbestand der Musiksammlung der Österreichischen Nationalbibliothek. Nachträge’ [Hungarica from the

Manuscript Stocks of the Austrian National Library. Supplements]. *Studia Musicologica Academiae Scientiarum Hungaricae* 38:4 21–66.

Pesovár, Ernő. 1978. ‘Réthei tanulmánya elé… ’ [Prefacing Réthei’s Study]. *Zenetudományi dolgozatok*: 177–8.

Pesovár, Ernő. 1980. ‘Verbunk táncaink szerkezeti sajátosságai’ [Structural Specificities of Hungarian Verbunk Dances]. *Népi kultúra – népi társadalom*. XI–XII [Folk Culture – Peasant Society], ed. L. Kósa. B udapest: Akadémiai Kiadó, 451–67.

Pesovár, Ernő. 1985. ‘A csárdás kialakulásának szakaszai és típusai’ [Phases of the Emergence of the Csárdás and Its Types]. *Ethnographia* 96: 2 –29.

Pesovár, Ernő. 1990.‘“Új magyar táncstílus” c. fejezet: verbunk, szóló verbunk [Chapter of New Hungarian Dance Style: Verbunk Solo Verbunk]. *Magyar néprajz VI.:* Magyar népzene, néptánc [Hungarian Ethnography VI: Hungarian Folk Music, Folk Dance] , eds. M. Hoppál, P. Niedermüller and Zs. Tátrai. Budapest: Akadémiai Kiadó, 363–89.

Pesovár, Ernő and Halmos, István. 1972. ‘A magyar zenetörténet hangzó emlékei a XIX. század első feléből’ [Audio Relics of Hungarian Music History from the First Half of the Nineteenth Century]. *Népzene és zenetörténet* I [Folk Music and Music History], ed. L. Vargyas. Budapest: Editio Musica, 110–16.

Pethő, Csilla. 2000. ‘Style Hongrois: Hungarian Elements in the Works of Haydn, Beethoven, Weber and Schubert.’ *Studia Musicologica Academiae Scientiarum Hungaricae* 41 (1–3): 199–284.

Piotrowska, Anna G. 2013. *Gypsy Music in European Culture: From the Late Eighteenth to the Early Twentieth Centuries*. Lebanon, NH: Northeastern University Press.

Réthei Prikkel Marián. 1978. ‘A verbunkos tánc eredete’ [Origins of the Verbunkos Dance] . *Zenetudományi dolgozatok*: 179–94.

Sárosi, Bálint. 1978. *Gypsy Music*. Budapest: Corvina.

Sárosi, Bálint. 1986. *Folk Music: Hungarian Musical Idiom.* Budapest: Corvina.

Sárosi, Bálint. 1987. ‘Die Klarinette in der Zigeunerkapelle’ [The Clarinet in the Gypsy Band]. *Studia Musicologica Academiae Scientiarum Hungaricae* 29: 237–43.

Sárosi, Bálint. 1996a. ‘János Bihari (1764–1827). ‘Zigeunerprimas und Verbunkoskomponist – zum gegenwärtigen Stand der Forschung’ [János Bihari (1764–1827). Gypsy Leader and Verbunkos Composers – on the Present State of Research]. *Die Musik der Sinti und Roma Bd. 1: Die ungarische “Zigeunermusik”*,’ ed. A. Awosusi. Heidelberg: Dokumentations- und Kulturzentrum Deutscher Sinti und Roma, 67–79.

Sárosi, Bálint. 1996b. Hangszeres népzene [Instrumental Folk Music]. B udapest: P ü s ki.

Sárosi, Bálint. 1997. ‘Hungarian Gypsy Music: Whose Heritage?’ *Hungarian Quarterly* 147: 133–9.

Sárosi, Bálint. 2000a. ‘Eine Verbunkos-Melodie vor zweihundert Jahren und heute’ [A Verbunkos Tune Two Hundred Years Ago and Today]. *Volksmusik Wandel und Deutung. Festschrift Walter Deutsch zum 75. Geburtstag* , ed. G. Haid, U. Hemetek and R. P ietsch. Vienna: Böhlau, 316–20.

Sárosi, Bálint. 2000b. ‘Híradások az első cigánybandákról’ [News of the First Gypsy Bands] *Muzsika* 43 (12): 15–19.

Sárosi, Bálint. 2000c. ’Csárdás világ’ [The World of Csárdás]. *Magyarországi kottacímlapok (1848–1897)* [Titlepages of Hungarian Scores]. Exhibition of the Art collection of the Hungarian Academy of Sciences, ed. J. Szabó. Budapest: Hungarian Academy of Sciences.

Sárosi, Bálint. 2003. *János Bihari*. Budapest: Mágus Kiadó.

Sárosi, Bálint. 2004a. ‘Cigányzenészek – a magyar népies zene’ [Gypsy Musicians – Hungarian Folkish Music]. *Képes magyar zenetörténet* [Pictorial History of Hungarian Music], ed. J. Kárpáti. Budapest: Rózsavölgyi és Társa, 195–205.

Sárosi, Bálint. 2004b. *A cigányzenekar múltja 1776– 1903., az egykorú sajtó tükrében*. I [The History of the Gypsy Band, 1776–1903: As Refl ected in the Contemporary Press, 1]. Budapest: Nap Kiadó.

Schneider, David E. 2006. *Bartók, Hungary, and the Renewal of Tradition*. Berkeley: University of California Press.

Szabolcsi, Bence. 1951. A XIX. század magyar romantikus zenéje [Hungarian Romantic Music of the Nineteenth Century]. Budapest: Zeneműkiadó.

Szabolcsi, Bence. 1965a. *Geschichte der ungarischen Musik* [History of Hungarian Music] . Budapest: Zeneműkiadó.

Szabolcsi, Bence. 1965b. ‘“Verbunkos” címszó’ [Lexicon Entry ‘Verbunkos’]. *Zenei Lexikon* III [Encyclopaedia of Music], eds D. B artha and M. Tóth. B udapest: Zeneműkiadó, 586–8.

Szabolcsi, Bence and Papp, Géza. 1985. ‘Verbunk, Verbunkos címszó’ [Lexicon Entry Verbunk, Verbunkos]. *Brockhaus-Riemann Zenei Lexikon*. III, ed. C. Dahlhaus. Hungarian version ed. A. Boronkay. Budapest: Zeneműkiadó, 591–4.

Szíjjártó, Csaba. 2002. *A cigány útra ment ... Magyar cigányzenészek külföldjárása a kiegyezés előtt* [The Gypsy Took to the Road ... Hungarian Gypsy Musicians Touring Foreign Countries Prior to the Compromise of 1867]. Budapest: Massi Kiadó.

Szőnyiné Szerző, Katalin. 1981. ‘Hajdú László cikke elé… (Hajdú László cikkeinek jegyzékével)’ [Prefacing László Hajdú’s Articles (with a Bibliography of His Articles)]. *Zenetudományi dolgozatok*: 399–405.

Tari, Lujza. 1981. ‘Egy közjáték dallam’ [One Interludium Melody from the Verbunkos Style]. *Magyar zene* 22 (3): 285–302.

Tari, Lujza. 1983a. ‘A bécsi klasszikus zene és a verbunkos stiláris kötődése egy tématípusban’ [Stylistic Relations Between Viennese Classical Music and the Verbunkos in a Thematic Type]. *Zenetudományi dolgozatok*: 33–49.

Tari, Lujza. 1983b. ‘Eine instrumentale ungarische Volksmelodie und ihre Beziehungen zu Liszt und Beethoven’ [A Hungarian Instrumental Folk Tune and Its Connections with Liszt and Beethoven]. *Studia Musicologica Academiae Scientiarum Hungaricae* 25: 61–71.

Tari, Lujza. 1986. ‘Kodály Háry János intermezzója triójának forrása’ [Source of the Trio of the Intermezzo in Kodály’s Háry János]. *Magyar zene* 27 (3): 294–311.

Tari, Lujza. 1990. *Lissznyay Julianna hangszeres gyűjteménye 1800* [Julianna Lissznyay’s Instrumental Collection]. in Műhelytanulmányok a magyar zenetörténethez 12 [Workshop Studies on Hungarian Music History]. Budapest: MTA Zenetudományi Intézet.

Tari, Lujza. 1992.‘Lajtha László hangszeres népzenegyűjtései: 1911–1963’ [László Lajtha’s Instrumental Folk Music Collections 1911-1963]. *Magyar zene* 33 (2): 141–90.

Tari, Lujza. 1995. ‘A tágabb környezet – a cigányzenés Debrecen’ [Th e Broader Environment – Gypsy Music in Debrecen]. *Magyar zene* 36 (2): 154–70.

Tari, Lujza. 1996. ‘Grundlagen und Struktur der frühen und späten Verbunkos’ [Early and Later Verbunkos’ Fundamentals and Structure]. *Die Musik der Sinti und Roma Bd. 1.: Die ungarische ‘Zigeunermusik* [The Music of Sinti and Roma Vol. 1: Th e Hungarian Gipsy Music]. Schriftreihe des Dokumentations- und Kulturzentrums Deutscher Sinti und Roma, ed. A. Awosusi. Heidelberg: Dokumentations- und Kulturzentrum Deutscher Sinti und Roma, 37–65.

Tari, Lujza. 1997a. ‘“ Verbunk” – “Verbunkos”. Interaction between Towns and Villages in an Instrumental Music Genre.’ *Historical Studies on Folk and Traditional Music*, eds. D. Stockmann and J. H. Koudal. Copenhagen: Danish Folk Archive and Museum Tusculanum Press, 107–19.

Tari, Lujza. 1997b. ‘Néhány szó az “alla-turca”-ról a bécsi klasszikus mesterektől G. Verdiig’ [A Few Words about ‘Alla-Turca’ from Viennese Classicism to G. Verdi]. *Magyar zene* 38 (2): 165–74.

Tari, Lujza. 1998. *Külömbféle magyar Nóták a 19. század elejéről – Allerlei ungarische Melodien vom Beginn des 19-en Jahrhunderts* [Assorted Hungarian Melodies from the Beginning of the Nineteenth Century]. Budapest: Balassi Kiadó.

Tari, Lujza. 2000a. ‘A magyar hangvétel változása C. M. v. Weber Magyar Rondójától R. Willmers Fóti daláig’ [Changes in the Hungarian Tone from C. M. v. Weber’s Hungarian Rondo to R. Willmers’ Song of Fót]. *Zenetudományi dolgozatok* [Studies in Musicology]. Budapest: MTA Zenetudományi Intézet, 51–69.

Tari, Lujza. 2000b. ’Népzene’ [Folk Music]. *Haza és haladás. A reformkortól a kiegyezésig (1790–1867)* [Country and Progress from the Age of Reforms to the Compromise (1790–1867)], ed. József Szentpétery. Budapest: Enciklopédia Humana Egyesület. (CD-ROM.)

Tari, Lujza. 2001b. ’Népzene’ [Folk Music]. *Kettős kötődés. Az Osztrák-Magyar monarchia (1867–1918)* [Double Bondage. The Austrian-Hungarian Monarchy, 1867–1918], ed. József Szentpétery. Budapest: Enciklopédia Humana Egyesület. (CD-ROM).
Tari, Lujza. 2001b. *Kodály Zoltán, a hangszeres népzene kutatója* [Zoltán Kodály, the Researcher of Instrumental Folk Music]. Budapest: Balassi Kiadó.

Tari, Lujza. 2004. '"Verbunk, verbunkos" címszó [Lexicon Entry 'Verbunk, Verbunkos']. Magyar Nagylexikon 18. Budapest: Magyar Nagylexikon Kiadó, 350–1.

Tari, Lujza. 2005. 'Kisfaludy Károly korának zenéje verseinek kortárs megzenésítései alapján' [Th e Music of the Age of Károly Kisfaludy on the Basis of the Adaptions of His Poem to Music by Contemporaries]. *Arrabona Múzeumi Közlemények* 43 (2): 85–111.

Tari, Lujza. 2009. „Unterhaltungsmusik als Quelle für das 'Ungarische' im 'Andante e Rondo Ungarese', op. 35 von Carl Maria von Weber" [Entertainment Music as Source for the 'Hungarian' in the 'Andante e Rondo Ungherese', op. 35 by Carl Maria von Weber]. *Kulturelle Identität durch Musik? Das Burgenland und seine Nachbarn* [Cultural Identity Through Music? The Burgenland and Its Surroundings], eds. Klaus Aringer, Ulrike Aringer Grau and Bernhard Habla. Musica Pannonica 5: 83–93.

Tari, Lujza. 2012. 'The Verbunkos, a Music Genre and Musical Symbol of Hungary. *Bulletin of Transylvania Univerity Braşov* Series VIII, 5 (54)/1: 81–6. Online at: http://webbut.unitbv.ro/BU2012/ Series/VIII/BULETIN/0VIII/PDF/12_ TARI-L.pdf.

Tari, Lujza. 2013a. '"Koltói csárdás" – Liszt Ferenc magyar rapszódiái és a népzene' ['Th e Csárdás from Koltó ' Th e Hungarian Rhapsodies of Ferenc Liszt and the Folk Music]. *Zenei művelődésünk a változó régióban* [Th e Musical Civilisation in the Changeable Region], eds. I. Angi and Cs. Csákány. Erdélyi Múzeum-Egyesület, Kolozsvár, 96–121.

Tari, Lujza. 2013. „Revolution, War of Independence in 1848/49 and Its Remembering in Traditional Music." *Musik und Revolution. Die Produktion von Identität und Raum durch Musik in Zentraleuropa 1848/49* [Music and Revolution: The Production of Identity and Space Th rough Music in Central Europe 1848/9], ed. Barbara Boisits. Vienna: Hollitzer Wissenschaftsverlag, 189–208.

Ujfalussy, József. 1980. 'Palinódia az Eroica-finále g-moll variációjáról' [Palinode on the Variation in G Minor of the Eroica Finale]. *Ujfalussy József Zenéről, esztétikáról* [József Ujfalussy on Music, Aesthetic]. Budapest: Zeneműkiadó, 77–88.

Voigt Vilmos. 1993. 'Legrégibb adataink a cigányfolklórról – és ezek problémái' [Earliest Data on Gypsy Folklore and the Problems They Raise]. *Cigány néprajzi tanulmányok I.: Cigány népi kultúra a Kárpát-medencében a 18–19. században* [Roma Ethnographic Studies I. Roma Folk Culture in the Carpathian Basin in the Eighteenth to Nineteenth Centuries], eds. G. B arna and Zs. Bódi. Salgótarján: Mikszáth Kiadó, 60–72.

**Discography**

*Anthology of Hungarian Folk Music*. I. Dance music. Eds György Martin, István Németh and Ernő Pesovár. Hungaroton LPX 18112-116. 1985: Budapest, Hungary. (Verbunkos: 1. B4-5, 3. A19, B 10, B17.a-b, 5. A21.)

*Anthology of Hungarian Folk Music*. II. The North. Eds. Lujza Tari and László Vikár. Hungaroton LPX 18124-128. 1986: Budapest, Hungary. (Verbunkos: 3.3. a-c, 4.2. b., 5.3. a 1-3.)

Bónis, Ferenc. 'Lemezkísérő [Csermák és Rózsavölgyi művekhez].' [Jacket study /to Csermák's and Rózsavölgyi's works/]. Magyar Kamarazenekar. Hangversenymester Tátrai

Vilmos [Hungarian Chamber Orchestra, Concertmaster Vilmos Tátrai]. Hungaroton SLPX 11698. 1976: Budapest, Hungary.

Csermák, Antal György. *Hat magyar tánc*. Magyar Kamarazenekar. Hangversenymester Tá t rai Vilmos. Hungaroton CD11698. 2004: Budapest, Hungary. (Contains liner notes by Ference Bónis on the works of Csermák and Rózsavölgyi.)

*From the Instrumental Folk Collection of Lajtha. Two Folk Orchestras*. Ed. Lujza Tari. Hungaroton Classic, HCD 18206. 2001: Budapest, Hungary.

*Hangszeres magyar népzene*. [Hungarian instrumental folk music] Ed. Bálint Sárosi. Hungaroton Classic, LPX 18236-37. 1998: Budapest, Hungary. (Verbunkos: 2. 9e, 2.20b-c.)

*Magyar népzene – Hungarian Folk Music* I. Ed. Benjamin Rajeczky. Qualiton 10 095–098. 1969: Budapest, Hungary. (Verbunkos: III. 3d. 'Cuka szőke csárdás.')

*Magyar népzene – Hungarian Folk Music* II. Ed. Benjamin Rajeczky. Hungaroton, LPX 18 001–004. 1972 : Budapest, Hungary. (Verbunkos: II./B 6d. 'Pityedáré.')

*Magyar népzene – Hungarian Folk Music* III. Ed. Benjamin Rajeczky. Hungaroton, LPX 18 050–53. 1974: Budapest, Hungary. (Verbunkos: III./A 4.a-b, III./B 6a, III./B 8a-b. "Sz ö g é ny csárdás", "Friss", "Kun verbunk", "Ritka magyar".)

*Történelmi magyar indulók XVIII–XIX. század*. A Honvédség Központi Fúvószenekara. Hungaroton Classic, HCD 31447. 1994: Budapest, Hungary. (Contains liner notes on Hungarian historical marches, by Pál Karch.)